

Barrios Anniversary Edition

Volume 6

**Transcribed from the original
recordings by
Chris Dumigan**

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Special thanks to:

S.W. Kim

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John Wilkinson

Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*,^{*} which appears as the last item in Vol. 1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

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Notes on the Transcriptions

Tango No.2

A G-tuning piece of which there is no known manuscript source.

As is often the case, the repeated sections are never completely identical (compare, for example, bars 66 and 82).

Recorded tempo: Crotchet = c.80

Romanza (Fuegos Fatuos)

Another G-tuning piece which aptly portrays the more romantic side of Barrios' writing. The elaborate and colourful harmonisations found here and elsewhere clearly weaken the occasional references to his alleged ignorance of musical theory.

Recorded tempo: Quaver = c.112

Pericon

An extended work with a large number of contrasting sections and yet a very tight overall structure. The bracketed G in bar 88 is conjecture: the note is completely missed on the recording, but a G seems more likely in the present context than the C played in the similar but not identical bar 84.

* Recorded tempo: Dotted minim = c.66

Maxixa

A well-known work which differs only in detail from existing versions.

Various mistakes in the recorded performance have been silently corrected.

Recorded tempo: Crotchet = c.120

Jota

Clearly related to, and possibly inspired by, the Tarrega/Arcas “Gran Jota”, but very much a Barrios original in all but theme. Bar 12 is extremely ragged on the recording, the present solution being an attempt to reconstruct what Barrios appeared to be aiming for, and the shift to 9/8 in bar 178 could well be an accidental abbreviation of two bars of 6/8.

A novel feature of this piece is the rapid semitonal slides starting at bar 201.

Recorded tempo: Dotted Crotchet = c.69

Divagacion (en Imitacion al Violin)

An improvisatory work in which the most discernible reference to the violin is the extensive use of *glissando*.

This is one of three known pieces where Barrios used the title “Divagacion”, the literal translation of which is “digression” or “wandering”.

Recorded tempo: Quaver = c.96 (from bar 21)

Bourrees I and II (from Cello Suite No.3 BWV 1009)

Clearly based on the Tarrega arrangement, but mysteriously titled “Loure” on the original Odeon release. Only the first section of each “Bourree” is repeated on the recording, probably due to the limited space available on a 78rpm disc.

Recorded tempo: Crotchet = c.120

Aire Popular Paraguayo “Caazapa”

Rhythmically very free on the recording, this piece loses much of its character when attempts are made to simplify the notation.

Hearing the original Barrios performance is an essential requirement in preparing a modern interpretation.

Recorded tempo: Dotted Crotchet = c.48

Capricho Arabe (1)

The earlier of two recordings of the famous Tarrega work, neither of which corresponds precisely to the earliest printed sources. The main differences here are the added thirds in bars 36/37 and the major third in the first chord of bar 52.

Recorded tempo: Crotchet = c.72 (from bar 13)

Unidentified

One of a small number of surviving private recordings made on a “Crosley Home Recorder” owned by Alfredo Massi¹. The performance is incomplete and bears no thematic kinship with any known Barrios work. It has been suggested that this may be part of “Invocacion a la Luna” (see Vol.7), but there is nothing in the music to support this theory.

Recorded tempo: Crotchet = c.50

¹*Six Silver Moonbeams* by Richard D. Stover

Querico Publications (ISBN 0-9632233-1-3) p.219

Tango No.2

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

1 5 9 13 17 21

This page contains seven systems of musical notation for guitar. Each system consists of a treble staff and a bass staff. The key signature is G major (one sharp). The notation includes various musical elements such as triplets, slurs, and specific fingerings indicated by numbers 1-4. Measure numbers are provided at the beginning of each system: 25, 29, 33, 37, 41, 45, and 49.

53

57

61

65

69

73

77

①

81

86

91

95

99

103

107

②

Romanza

"Fuegos Fatuos"

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is G major (one sharp) for the first three systems and D major (two sharps) for the last three. The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are indicated throughout. A key signature change to D major occurs in the fourth system. The piece concludes with a double bar line and repeat dots.

This page of guitar sheet music is written for a piece in G major (one sharp). It consists of six systems of music, each with a treble and bass staff. The music is characterized by frequent use of barre and complex fingering, indicated by numbers 0-4 above the notes. Circled numbers 1, 2, and 3 above certain measures likely denote specific fingering techniques or exercises. The systems are numbered 25, 29, 33, 37, 41, and 45 on the left margin. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

Pericon

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑥ = D

①

②

③

④

⑤

⑥

⑦

⑧

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191

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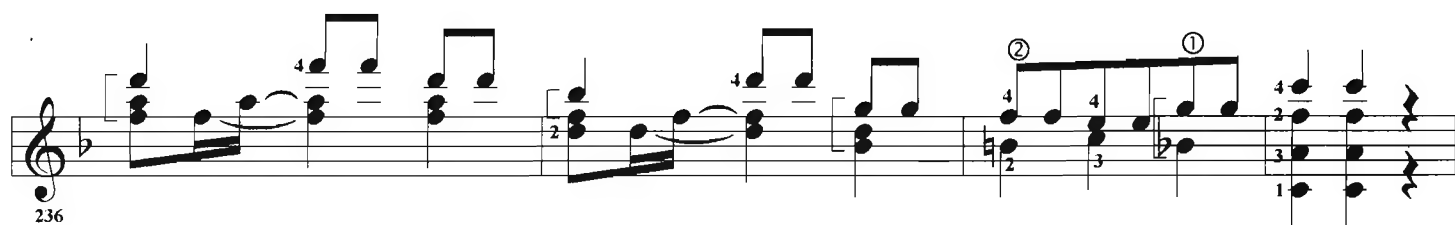
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Maxixa

Transcribed by Chris Dumigan

Agustin Barrios Mangore

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29

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37

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The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and quarter notes, with some beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

Musical score for 'The Rose Tree' in G major (one sharp). The score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some measures containing rests. The score is divided into measures by vertical bar lines. The first measure is marked with a '61' below it. The melody ends with a double bar line and a repeat sign.

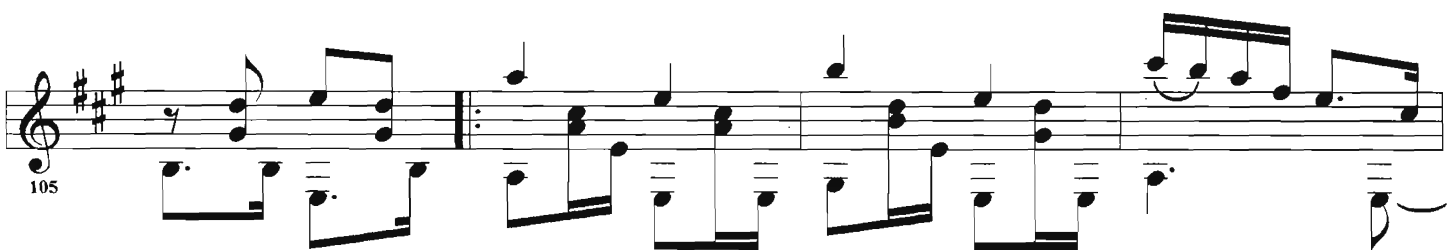
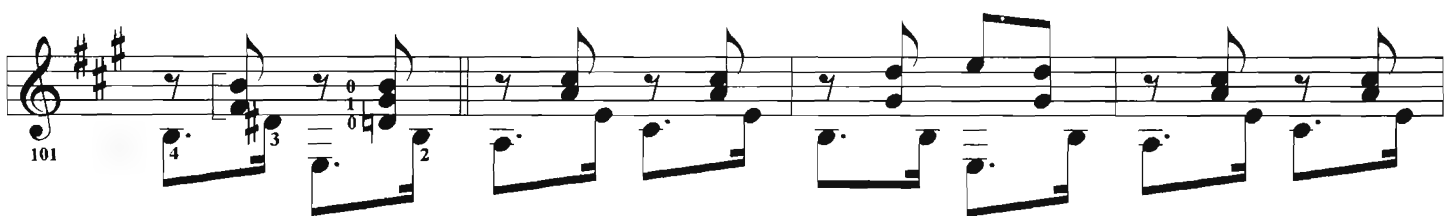
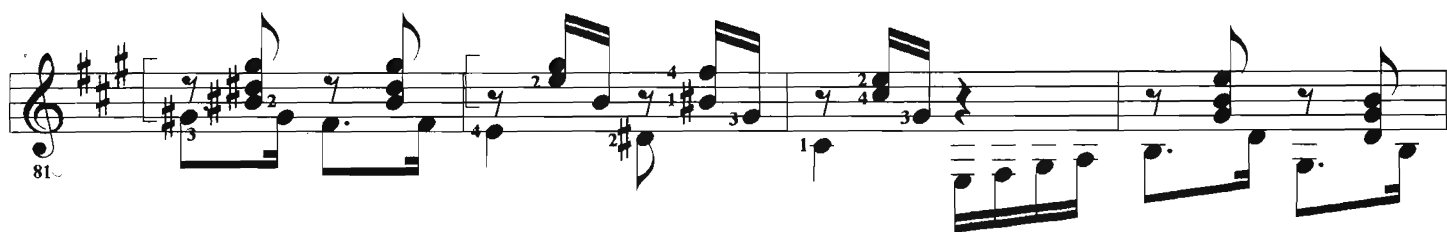
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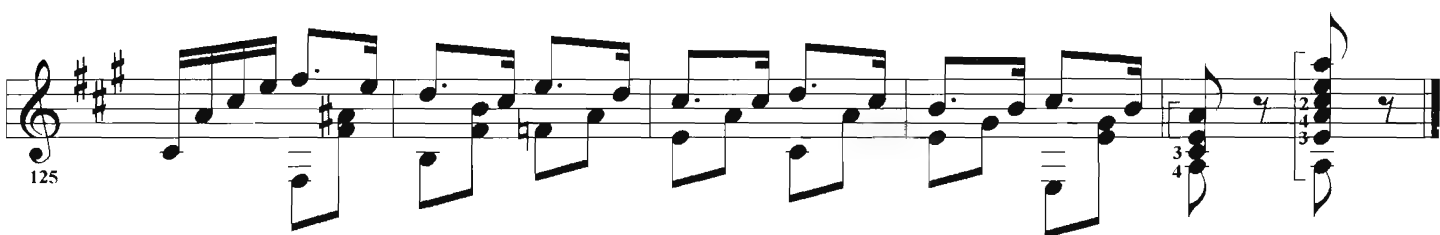
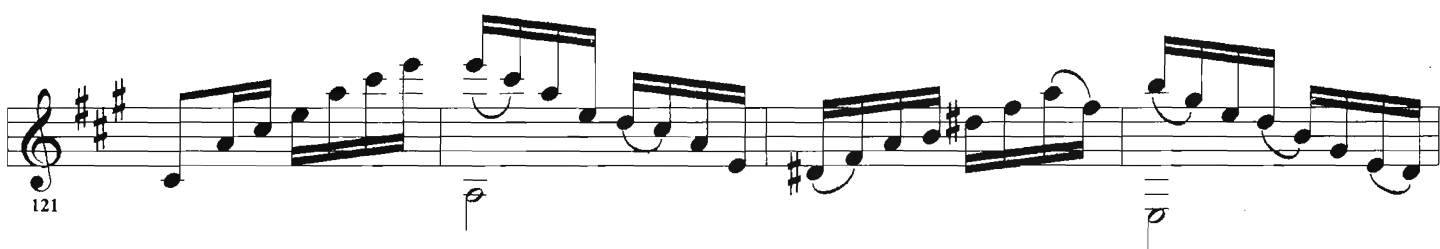
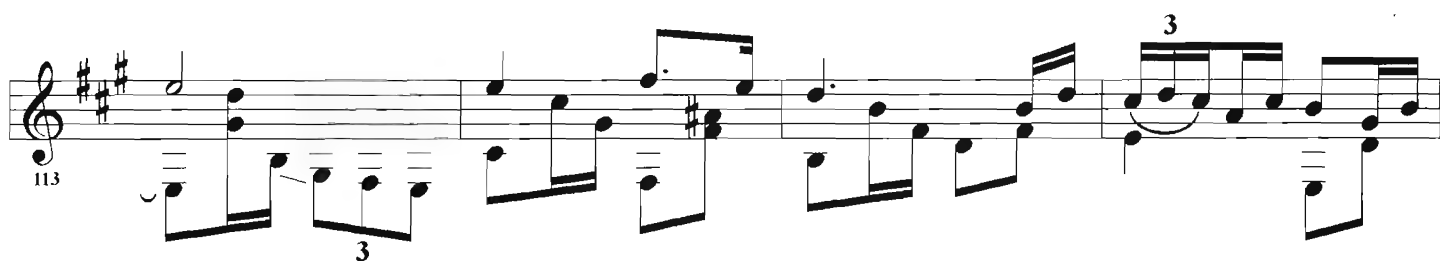
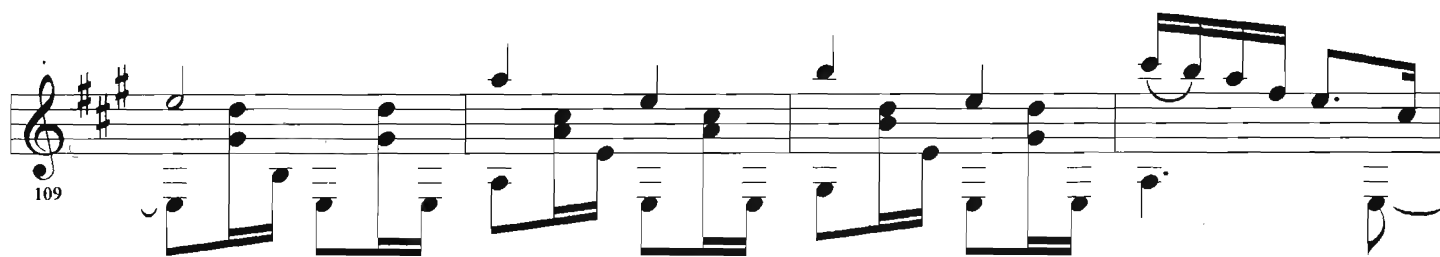
77

2. 0 1 2

4 2

④





Jota

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

4

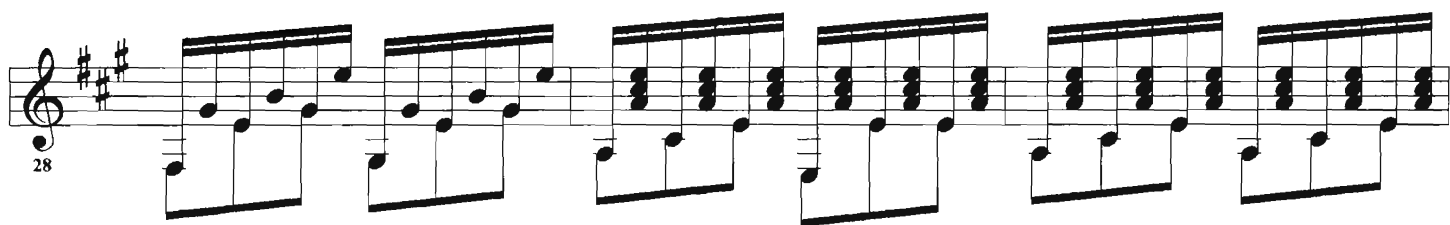
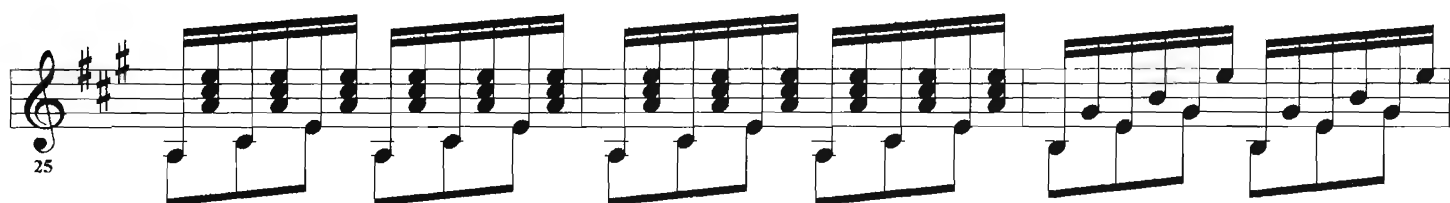
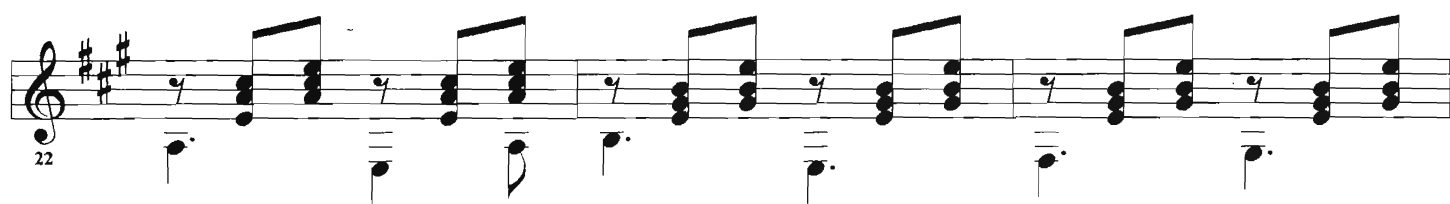
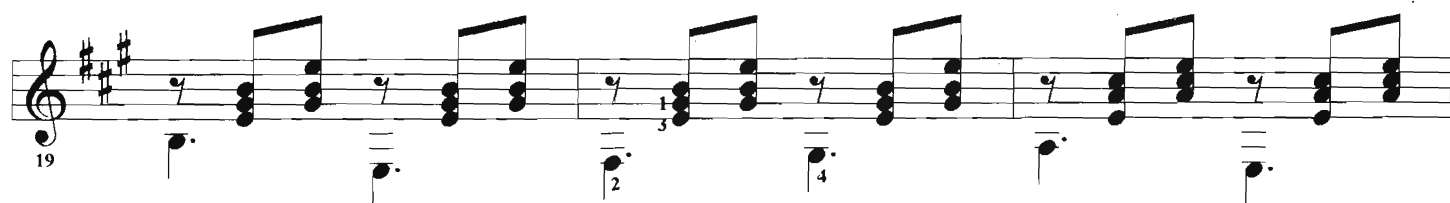
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Har. XII



37 Har. XII

40

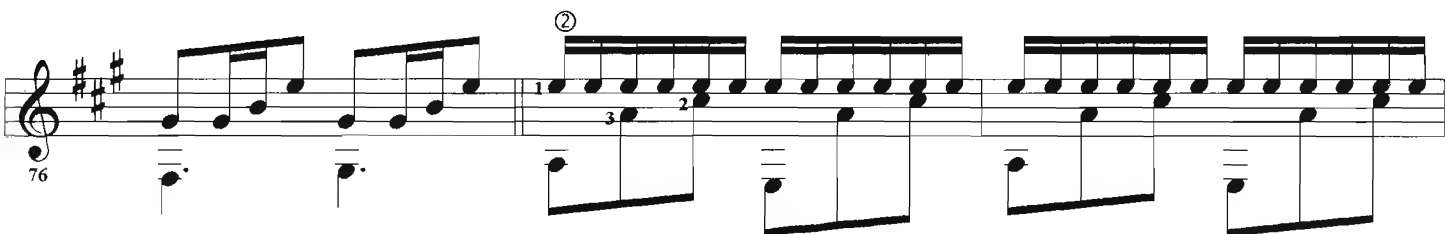
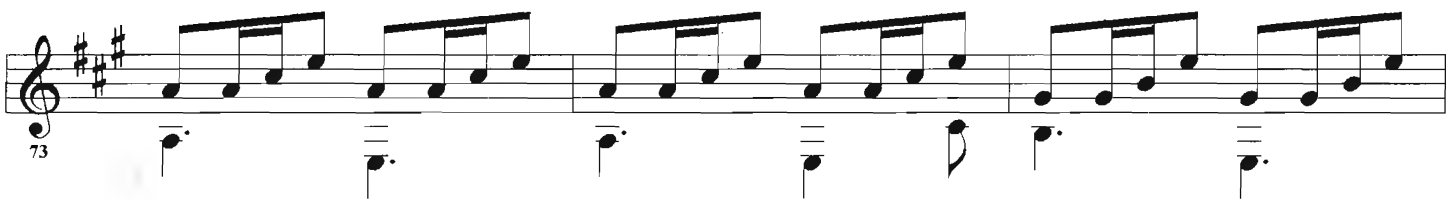
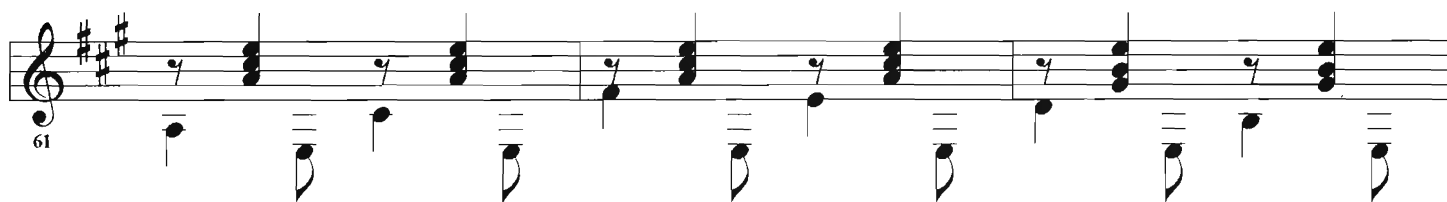
43

46

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79

82

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94

97

100

118

120

122

127

131

135

139

Har. V Har. IV Har. IV Har. IV Har. V Har. IV

142

⑤ ⑤ ④ ⑤ ④ ⑥

Detailed description: This staff contains measures 142 through 147. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes eighth-note chords and sixteenth-note patterns. Above the staff, the labels 'Har. V' and 'Har. IV' are placed over specific measures. Below the staff, fingering numbers ⑤, ④, and ⑥ are indicated for the left hand.

Har. IV Har. IV Har. V Har. IV Har. IV Har. IV

145

⑤ ⑥ ⑤ ⑤ ④ ⑤

Detailed description: This staff contains measures 148 through 153. It continues the musical sequence with similar harmonic textures. The labels 'Har. IV' and 'Har. V' are positioned above the staff. Fingering numbers ⑤, ⑥, and ④ are shown below the staff.

Har. V Har. IV Har. IV Har. IV

148

④ ⑥ ⑤ ⑥

Detailed description: This staff contains measures 154 through 159. It includes a double bar line after measure 158. The notation shows a mix of eighth and sixteenth notes. Labels 'Har. V' and 'Har. IV' are above the staff. Fingering numbers ④, ⑥, and ⑤ are below the staff.

151

⑥

Detailed description: This staff contains measures 160 through 165. It features more complex rhythmic patterns with eighth and sixteenth notes. A fingering number ⑥ is indicated below the staff.

154

Detailed description: This staff contains measures 166 through 171. The notation continues with eighth and sixteenth note chords. A measure number '154' is printed at the beginning of the staff.

157

Detailed description: This staff contains measures 172 through 177. It maintains the harmonic and rhythmic style of the previous staves. A measure number '157' is printed at the beginning of the staff.

160

Detailed description: This staff contains measures 178 through 183. It concludes the page with a final melodic phrase. A measure number '160' is printed at the beginning of the staff.

163

166

169

172

175

178

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184

187

190

193

196

199

202

205

208

211

214

217

220

223

226 Har. XII Har. XII Har. XII Har. XII Har. XII Har. XII

229

232

235

238

241

244

247

250

253

(en Imitacion al Violin)

Transcribed by Chris Dumigan

Agustin Barrios Mangore

[illegible]

36

41 (Cadenza)

45

50

54

58

62

Har. XII

Musical score for Har. XII, measures 66-86. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily annotated with fingering numbers (0-4) and articulation marks. The score is divided into six systems, each containing a single staff. The measures are numbered 66, 70, 74, 78, 82, and 86 at the beginning of each system. The notation includes various accidentals, slurs, and dynamic markings, indicating a technically demanding piece.

Bourrees I & II

(Cello Suite No.3 BWV 1009)

Transcribed by Chris Dumigan

J.S. Bach (arr. Agustin Barrios Mangore)

Bourree I

⑥ = D

tr

Har. VII

5

13

17

21

25

Fine

Bourree II

33

41

45

49

Har. XII

57

65

Bourree I (da capo)

Aire Popular Paraguayo

"Caazapa"

Transcribed by Chris Dumigan

Agustin Barrios Mangore

⑤ = G
⑥ = D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Har. XII

① CII (hinge) -----

① ②

① ② ③ ④ ③ ②

①

⑤ Har. XII

3

Har. XII

⑤ Har. XII

3

53

57

61

65

(Tempo I)

68

Har. XII

71

74

Har. XII

78

81

84

89

93

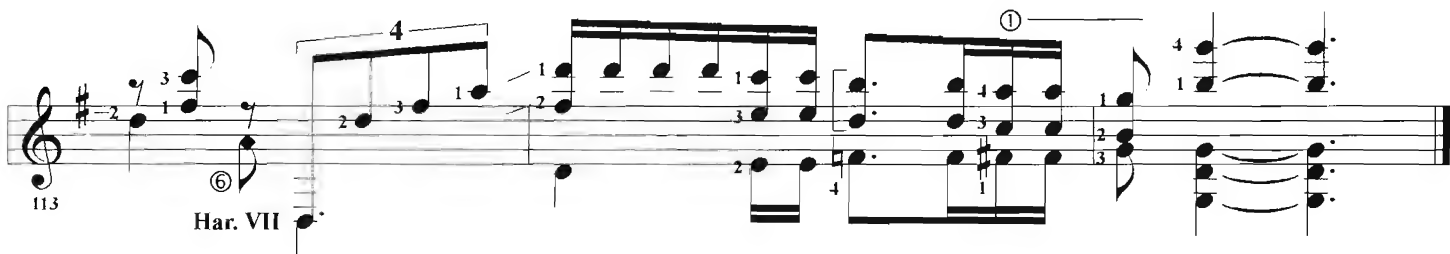
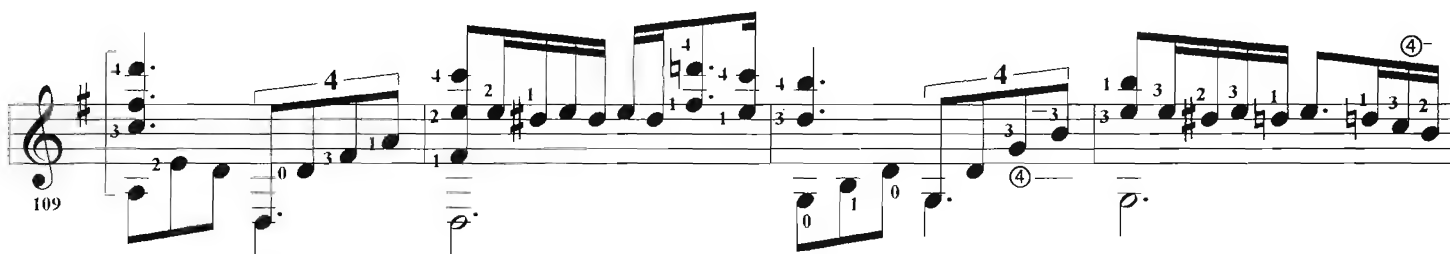
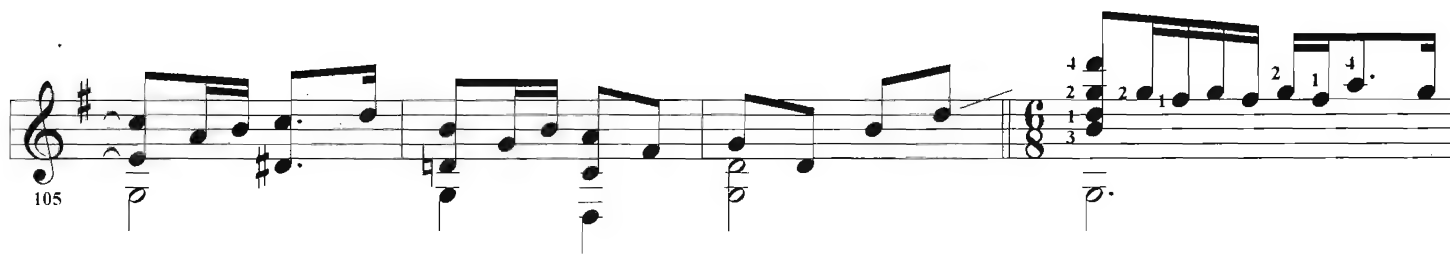
97

101

Har. XII

Har. XII

1



Capricho Arabe (1)

Transcribed by Chris Dumigan

Francisco Tarrega

revised Agustin Barrios Mangore

⑥ = D

Har.VII

1

5

9

13

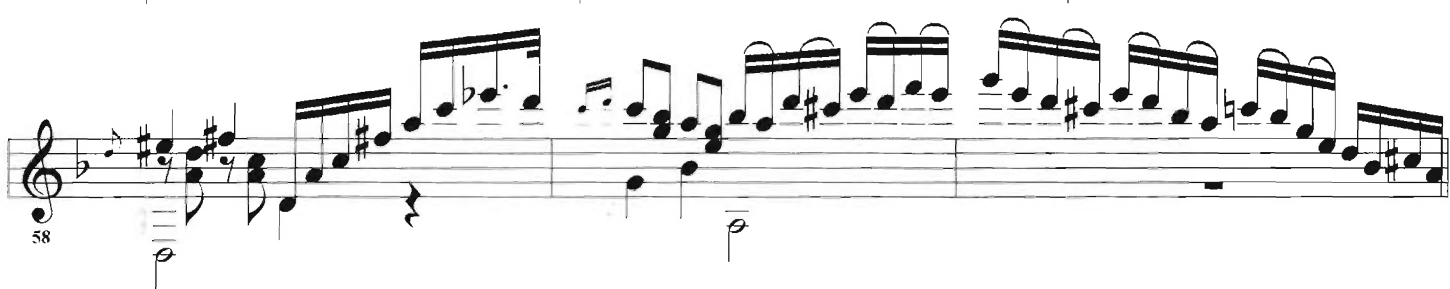
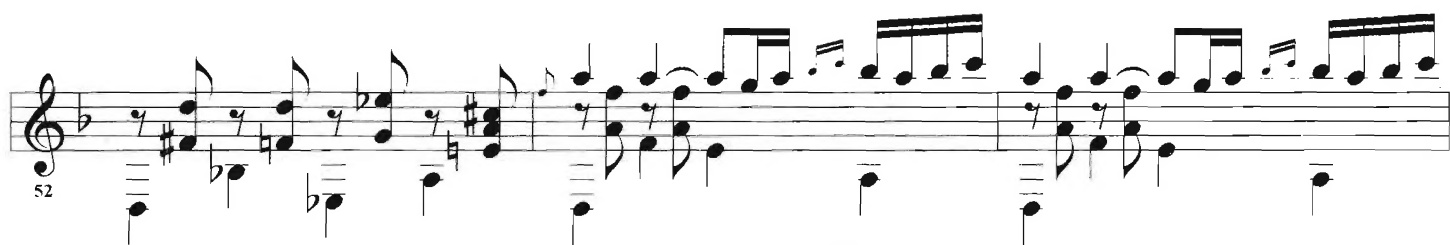
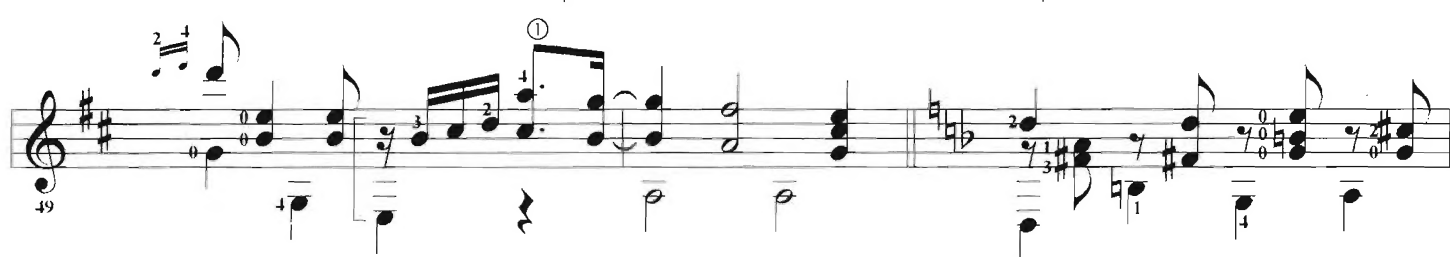
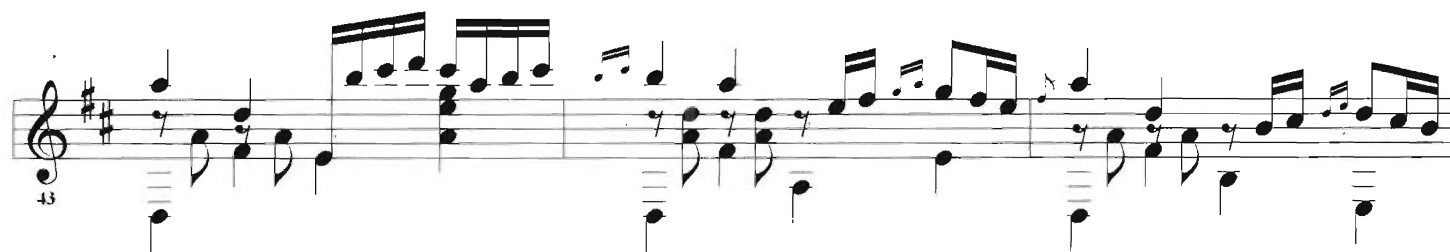
16

19

A musical score for the song 'The Rose Tree'. The score is written on a single staff in treble clef, with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, and the melody is written above it. The score is divided into three measures, each containing a different melody. The first measure starts with a treble clef and a key signature of one flat. The second measure starts with a treble clef and a key signature of one flat. The third measure starts with a treble clef and a key signature of one flat. The score is written in a standard musical notation style, with notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font. The score is a single system, with the melody and lyrics aligned. The score is a single system, with the melody and lyrics aligned. The score is a single system, with the melody and lyrics aligned.

28

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. There are several measures with rests, some of which are marked with a '3' over them, indicating a triplet. The score includes fingerings (1, 2, 3) and breath marks (indicated by a line with a dot). The piece ends with a final chord and a double bar line.



(Unidentified)

Transcribed by Chris Dumigan

Agustin Barrios Mangore

7

Pizz.....

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The music features a series of chords and melodic lines. There are several triplets indicated by a '3' over the notes. The system ends with a double bar line. Below the staff, the number '12' is written, indicating the total number of measures in the piece.

19

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains 12 measures, and the second system contains 9 measures. The piece ends with a double bar line and a repeat sign.

